



Look for the Dutch Boy Painter on the side of the White Lead Keg.

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Art in House Painting

Tasteful Color Schemes
Described and Illustrated

National Lead Company

New York, Boston, Buffalo, Cincinnati, Chicago, Cleveland, St. Louis.

Philadelphia: John T. Lewis & Bros.' Co.

Pittsburgh: National Lead & Oil Co.

How To Select A Color Scheme

HE selection of the right color scheme for one's house adds dollars and cents to the value of the property as well as gives satisfaction and pleasure to the owner and his neighbors.

In the pages which follow we have shown in colored engravings ten model schemes for the artistic painting of various styles of houses and at the foot of the page opposite each house is given a secondary suggestion for painting the same house, making twenty plans in all.

Special attention is called to the fact that in the

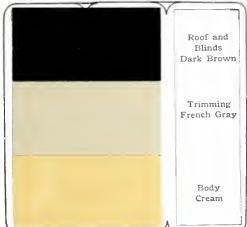
engravings it has been the attempt to give the general effect which the actual house would make on the observer, not to show the exact tint of the paint in the pail. Shadows here, high lights there and the general effects of contrasts with surrounding verdure, to say nothing of the illusions caused by distance and atmosphere, prevent our seeing just as they are the colors with which a house is painted. That is why a customer is so often disappointed with his house after it has been painted according to a scheme which has been shown to him merely by means of bits of colored card-board. The painter may have faithfully

PLATE I.

Suggestion No. 1 (as in illustration)—Body, cream; trimming, French gray; sash, white; roof and blinds, dark brown. Suggestion No. 2—Body, yellow drab; trimming and roof, dark olive; sash, Indian red; roof, weathered.



A little knowledge of paint will save the house-owner considerable money and vexation.



 $\begin{array}{cccc} & P \: 1 \: a \: t \: e & I \: . \\ & S \: \text{ee description on page opposite} \end{array}$

reproduced the colors chosen but the effect when on the house is totally different from what was anticipated.

By a simple and natural method we have succeeded in overcoming this serious obstacle. We have employed a competent artist to color the photographs as the actual houses looked to him. Then as a practical guide for the mixing of the colors we have pasted on the same page with the house color-cards showing the actual tints of the paint with which the house was painted. The painter should mix his paints to match these cards.

Various practical suggestions about painting houses will be found on the pages opposite the engravings.

It should be added here, however, that no attempt has been made to present expensive and pretentious houses only, nor to offer models for building new houses. Rather, we have tried to show what can be done with various types of actual and prevalent houses, ranging from the simple and modest to the more elaborate and imposing, by tasteful selection of color schemes to suit the type to which one's house belongs.

The practical plan of the book as indicated by the two unusual features described will appeal to those who have been accustomed to the ordinary pamphlets or cards hitherto available for the houseowner's and painter's use.

PLATE II.

Suggestion No. 1 (as in illustration)—Body, white; no trimming; sash, Tuscan red; roof, medium olive. Suggestion No. 2—Body, yellow; trimming, including columns, white; sash, black; roof, dark brown.



Pure White Lead and Linseed Oil paint is the cheapest and most economical because it outlasts the adulerated kind and the latter is often higher in price.

Medium
Olive

Sash
Tuscan Red

Blinds
Blind Green

Roof

Plate II.
See description on page opposite

When to Use and When to Avoid Certain Tints

A house which is set closely among trees or other verdure should not be painted green or olive, though there may be no objection to green trimming. Colors contrasting with the surroundings are better for the body.

If a house is low with a tendency to "squattiness" a dark color should not be used. Paint it light and preserve what height it possesses.

Nothing is better than pure white for certain styles of country and suburban houses, especially if set snugly against a green background and amidst green surroundings. Naturally, however, white is a poor

scheme for factory towns or other dirty localities. In some conditions a very light gray, like French or pearl gray, may be preferable to pure white, as less glaring and more durable, yet giving approximately white effects.

Houses with shingled upper stories as a rule should be painted on the lower story a lighter shade than the shingles. The shingles may be painted Indian red, dark brown, dark green, or some olive shade. The body should harmonize; as light or dark olive with Indian red, cream with browns, the grays with dark green.

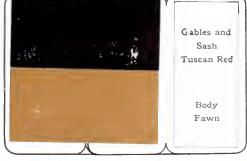
PLATE III.

Suggestion No. 1 (as in illustration)—Body, fawn; trimming, white; sash, Tuscan red; gables, Tuscan red; roof, weathered. Suggestion No. 2—Body, slate green; trimming, medium olive; sash, white; gables and roof, Indian red.



One never hears of a painter using anything on his own house but pure White Lead and Linseed Oil.





As a general rule, the trimming should be darker than the body, but there are exceptional cases where a light tint for trimming illuminates the scheme and looks well.

All colors and tints are not equally durable. Cold colors, like the grass greens, blues and certain cold shades of yellow, hasten the deterioration of the paint film. This is due to the fact that they do not reflect or turn back the heat rays of the sun but allow them to penetrate the film.

Tints based on the reds, browns and blacks are as a rule the most durable. Thus the grays, the slates, the browns, the richer yellows, etc., are excellent for wear and are at the same time the most pleasing on the house. We have therefore recom-

mended them most frequently in our designs.

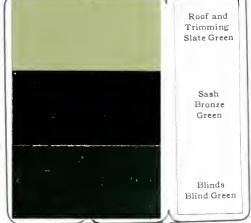
Perhaps a word should be added for the benefit of those who may have always thought of White Lead as good for white paint only. The fact is white is and must be used as the base in making all paints of light tint and many paints of dark shades, too. Black and certain intense shades of blue, red, brown and yellow can be produced without using any white base, but by far the greater number of tints, especially those most admired for house-paint and the most durable for that purpose, are made by mixing a small portion of tinting color with a large portion of White Lead. Some natural colors are so strong that a few ounces will give a deep tint to a hundred pounds of White Lead.

PLATE IV.

Suggestion No. 1 (as in illustration)—Body, white; trimming and roof, slate green; sash, bronze green; blinds, blind green. Suggestion No. 2—Body, white with no trimming; sash, bronze green; roof, medium olive; blinds, blind green.



If chalk, barytes, ground quartz and such are really good for paint, why are they always labeled White Lead? If not valuable why are they sold as paint?



 $\begin{array}{cccc} & P \: l \: a \: t \: e & I \: V. \\ \\ \text{See description on page opposite} \end{array}$

Good Color Schemes Useless If Paint is Poor

Color schemes, no matter how artistic or pleasing, are planned in vain unless the material used in the painting is such as to insure permanency.

In securing good paint it is not all a question of materials, although that is probably the most important feature. Note carefully the essential points as follows:

- 1. Pure White Lead.
- 2. Pure Linseed Oil.
- 3. Best quality Turpentine and Drier.
- The lead and oil and drier must be mixed fresh just before applying.

5. The proportion of lead and oil must be varied for new or old wood, for hard and dense wood, for soft, porous and dry wood, etc., and for each different coat. A painter should be employed who knows how to mix paint right and apply it right.

Not all white pastes which are called "Pure White Lead" on the label are really White Lead. There is probably no product which is more grossly adulterated and imitated. There are two ways of making yourself safe — both of them simple. One is to buy White Lead of our manufacture (see fac-simile of reproduction of brand on the back cover), or if you are

PLATE V.

Suggestion No. 1 (as in illustration)—Body, medium slate; trimming, French gray; sash, black; roof, medium olive. Suggestion No. 2—Body, neutral drab; trimming, medium olive; sash, Indian red; roof, slate green or medium slate.



Read the text of this book carefully. It contains money-saving ideas for the house-owner.





not quite ready to take our word for it that our product is absolutely pure, send for our book, "A Talk on Paint", which describes a simple test by which you can try any White Lead and prove whether it is pure or adulterated. It is the test which all chemists use, and it is a sure one.

Not only are mixtures of White Lead with various other pigments sold as Pure White Lead, but they appear quite as frequently in the form of ready-mixed paints. The convenience of the latter paints for touching up chairs and one thing or another about the house tempts the house-owner to use them without inquiring whether they will wear or not. But the

painting of a house, where the outlay is considerable, is a serious proposition and the question of durability becomes all-important. Paint durability depends mostly on the purity of the White Lead and Linseed Oil. Ready-mixed paints always contain some other pigment besides pure White Lead, and frequently some other oil besides Linseed. Some are grossly adulterated, being made up of chalk, barytes or similar stuff and very little White Lead. Other manufacturers use more White Lead, and are justly proud of the fact. But none uses more than 50 or 60 per cent White Lead, and 60 per cent of good material is hardly enough to guarantee the merit of the whole.

PLATE VI.

Suggestion No. 1 (as in illustration)—Body, buff; trimming and sash, white; roof, weathered; blinds, blind green. Suggestion No. 2—Body, buff; trimming, Indian red; sash, white; roof, weathered; blinds, Indian red.



Chalk, barytes, white clays, etc., which look like White Lead, are often sold as White Lead. We guarantee our White Lead to be pure and unmixed with any other pigment.



Common Faults in Painting

If the Linseed Oil is adulterated the paint will never dry properly and the film never becomes tough.

Adulterations are difficult to detect, there being no simple and absolute test, as there is for White Lead. The presence of fish oil and generally rosin oil can be detected by the rank odor; for pure Linseed Oil, when rubbed briskly between the hands, has the pleasant and familiar aroma of flaxseed. But corn oil (which is a more frequent adulterant now-a-days), while possessing a strong odor, cannot always be detected unless a large quantity has been used. If a few drops of Linseed Oil be placed upon a black

painted surface and a bluish tinge or cast appears about the edge, such as kerosene exhibits, it is evidence of adulteration by use of petroleum.

But even chemists are sometimes deceived by the more subtle adulterations and the best protection is the name of a reliable maker. Learn by inquiry what is generally recognized as a reputable brand and insist on your painter's using it.

The paint film is apt to crumble if the ingredients are not mixed in proper order. This crumbling or "chalking" is then blamed on the White Lead. The remedy is properly the painter's business, but we

PLATE VII.

Suggestion No. 1 (as in illustration)—Body, yellow; trimming and sash, white; roof and blinds, blind green. Suggestion No. 2—Body, white; no trimming; sash, Tuscan red; blinds, dark olive.



If you want your house to stay bright and fresh it is worth the trouble to look at the brand on the White Lead keg. See back cover.

Plate VII.
See description on page opposite



mention it here because the house-owner himself is frequently responsible. By insisting on a low price he indirectly influences the painter to hurry and to adopt short-cuts at the expense of good work. The White Lead paste should first be thinned slightly by mixing with a little oil. Tinting colors should next be added, then the rest of the oil. Finally, the thinner (turpentine) should be stirred in, and for outside work not more than one part turpentine should be used to five parts oil.

Paint is more easily mixed and will spread farther if more thinner is used than we recommend and if it is added before the final oil. A contractor may be able to make a slightly lower bid by doing the job in a way which allows him to work faster and spread

the paint out farther, but the house-owner should remember that spreading the paint over a large surface is one thing, while covering the surface properly and producing a paint film which will wear well are entirely different things. A slight saving at the expense of durability will be costly in the end. Have a pure paint mixed right and put on in coats of proper thickness. A job will result which will put off the day of repainting several years.

That is true economy in painting.

A common fault observed in some paint is its tendency to scale off in flakes, leaving the wood entirely exposed. This is generally due to zinc or other hard substance which has been mixed with the White Lead to cheapen it or to obtain a hard, enamel-like

PLATE VIII.

Suggestion No. 1 (as in illustration)—Body, slate green; trimming and roof, medium olive; sash, Indian red; gables and blinds, dark olive. Suggestion No. 2—Body, light gray; trimming and blinds, chocolate brown; sash and gables, dark brown; roof, weathered.



 A painter's advice on paint materials is obviously the best to be had—better even than a dealer's, for the latter knows only what he is told but the painter knows from experience. Ask the painter.



surface. The reason for scaling is that the zinc dries hard and inelastic and the film, being unable to expand and contract with the wood beneath, cracks away from the wood and then scales off. Pure White Lead and Pure Linseed Oil make a very elastic film, which on a surface properly prepared never cracks or scales.

Scaling paint is not only unsightly but adds to the next painting bill. It always scales in spots, leaving here and there paint tightly clinging to the wood. This must be burned off before the next painting is done, involving expense for the painter's time and exposing the house to danger from fire.

However, the advantage of White Lead and Linseed Oil, bought separately and mixed into paint

when you are ready to use it, lies not only in the fact that you can thus assure yourself that the White Lead is unadulterated and that the oil is really Linseed, but also in the fact that the paint is fresh—not spoiled, as any housepaint is which is mixed and then allowed to stand for weeks and months in factory, freight cars and stores. Paint will spoil just as quickly in a tightly sealed can as in the open air, for it is not the air which does the mischief but the action of the pigment and oil upon each other.

Moreover, when you have White Lead and Oil, made fresh, they can be mixed in just the right proportions for your particular job, the proportions varying according as the wood is new or old, green or dry, dense or porous, etc., which, of course, is not the

PLATE IX.

Suggestion No. 1 (as in illustration)—Body, pearl gray; trimming, white; sash, Indian red; roof, medium slate. Suggestion No. 2—Body, very light terra cotta; trimming and roof, Indian red; sash, white; (Effect much the same as plate No. III with white lrimming omitted).



If some one recommends any paint as "better than lead and oil" be on your guard. He is going contrary to present knowledge and past experience.

Plate IX.
See description on page opposite



case if the paint is mixed in a factory miles away by someone who has never examined your house. A good painter would no more think of putting the same kind of paint on every condition of surface than a good doctor would of giving diphtheria medicine to cure small-pox.

Just why some paint stays on and others scale off is explained clearly and simply in our book: "A Talk on Paint", which we will send you on request. If you already have one of these books turn to Chapter II and read "What Paint Does."

White Lead and Linseed Oil paint, made to order by the painter, is the most economical protection for a building that money can buy. Its first cost per gallon is less than some house paints, it takes less to properly cover a given surface than any other paint, high or low-priced, and when it comes to durability it is in a class by itself.

It is no wonder then that most paints, whatever their composition, are so often represented as "pure white lead". Here is where the house-owner's difficulty arises—to get *pure* White Lead. Look for the Dutch Boy painter on the side of the keg and the brand on the head as shown on the back cover. Fix these in your mind and you need never be imposed upon. We guarantee all White Lead so marked to be pure and made right.

PLATE X.

Suggestion No. 1 (as in illustration)—Body, dark olive; trimming (including the half-timber work) Indian red; roof, weathered; sash, white. Suggestion No. 2—Lower story, fawn; upper story, neutral drab; roof and trimming, including half-timber work in upper stories, dark brown. (This will prove better for green surroundings than the original eolor scheme.)

PICETHINAN



Painting is not an annual or biennial expense when Pure White Lead and Linseed Oil are used.







RED SEAL